



The New Amberola **GRAPHIC**

**Spring
Issue**

40

50¢

Spring, 1982

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Spring, 1982

The New Amberola Graphic

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Editor: Martin F. Bryan

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Editor's Notes

Here we are with our fortieth issue and the end of the tenth volume of The New Amberola Graphic! It has been very gratifying to me to have seen this publication grow as it has, but it would not have been possible to reach this stage without the continued support and encouragement from you, the reader. Here's to the next ten years for all of us!

I am grateful to Harry Custer for submitting the article and fine photos of his electric cylinder player, and am hopeful that additional phonograph articles will be submitted. But remember, we are always happy to receive contributions from our readers, regardless of the topic.

The Etude interview with Thomas Edison on pages 3 and 4 was sent to us by Barry Lee Johnson. Note that by 1917 Edison claimed they had sold 126,000,000 records. Show that figure to the dealers when they tell you how rare Edison records are!

M.F.B.

BACK ISSUES ARE COMING...

Thank you for your patience!

advertising

Does advertising in the GRAPHIC pay? Many of our advertisers think so. Here are some of the unsolicited comments we have received:

"Thanks for your arrangement of my ad...My book sale seems assured thanks to that exposure."

"We are very pleased with our advertisement in the New Amberola Graphic..."

"Already had a call from it (4 days ago, and I just got my copy today)."

However, we make no promises! We will say, though, that it does pay to advertise with us in that the revenue we receive helps to keep the subscription price down. For this reason, we are making an all-out effort to increase advertising in the GRAPHIC.

But don't worry. As the volume of advertising increases we will not cut back on articles. Rather, we will increase the number of pages of each issue. And, unlike so many other publications currently available, our readers actually look forward to the ads! In short, we believe that readers and advertisers alike will benefit by increased advertising. Why not sit down and compose an ad today and send it off for inclusion in the very next issue?

* * * * *

Display ads. Our rates are absolutely the lowest of all record & phonograph publications:

3½" wide by 5" high box (to be reduced).....	\$3.00
3½" wide by 10" high <u>or</u> 7" wide by 10" high box (to be reduced).....	6.00
Half page, vertical or horizontal (leave ¼" margin around edge).....	11.00
Full page (leave ¼" margin around edge).....	20.00
Business cards.....	1.00

Display ads should be blank ink, sharp and clear, on white background. Simple illustrations may be used and are encouraged. We prefer to have you compose your display ad, but will use our best efforts to do it for you if you prefer.

Classified ads. Again, our rates are the lowest: just 2¢ per word. If you prefer a classified ad, use the handy form below to submit it.

Heading: ☐ For Sale ☐ Wanted ☐ To Trade ☐ (Other) Specify: _____

Number of words _____ x \$.02 = _____

Number of insertions: _____

Total enclosed: _____

If your advertising needs are not outlined above, write us for a quote. Please have ads in by the 10th of the month of publication.

remember! Any ad may be run four times for the price of three.

New Aspects of the Art of Music

By the Great American Inventor and Scientist
THOMAS A. EDISON

From an Interview Secured Expressly for THE ETUDE

THOMAS ALVA EDISON is one of the most American of all Americans, yet there is none of our citizens whose accomplishments have given so much to the entire world. Wherever civilization reaches, the inventions of Edison are likely to be found. His nine hundred and more patents are reported to be the basis for industries whereby over 600,000 men and women are earning livelihoods. Although scientific bodies all over the world have heaped academic honors upon the great inventor, he is essentially a self-taught man in every respect. Born at Milan, Ohio, in 1847, he became a newsboy at twelve; later a telegrapher; and then the inventor of much valuable telegraphic apparatus. The success of these inventions indicated his possibilities, and after many struggles he established a laboratory in New Jersey (1876), giving all his time to scientific matters for the benefit of mankind.

The range of his investigations is nothing short of marvelous. Although he is nominated in "Who's Who" as an electrician, he is one of the most important factors in such diverse fields as concrete for building construction, explosives, moving pictures, dyestuffs, electric lighting, the phonograph, electric storage batteries, electric locomotion, and X-Ray photography. The scope and accuracy of his memory is phenomenal. His grasp of detail is likewise very startling to men meeting him for the first time.

Despite the rain of distinctions that have come on him, despite a huge income justly earned through his marvels, the great inventor wants nothing more than to be let alone to continue his great work for humanity. He is too busy to be bothered with the superficial luxuries of life. Just over the threshold of his seventieth year, his every day is a day of work—hard work.—often for fourteen or eighteen hours. Indeed, it is reported that he has gone for eight days with next to no sleep when he has been engaged upon some great problem. His diet is as abstemious as that of the ascetic. In fact, like Ludovico Cornaro, the famous author of "The Advantages of a Temperate Life," he lays particular stress upon the fact that the reason many men accomplish so little is that they eat too much.

It was the invention of the phonograph that turned Edison's attention to music. The phonograph was a natural evolution of some of his experiments with the telegraph and the telephone. The first phonograph records were made on tinfoil. This proved an unsatisfactory method, and the next records were made upon wax. Although a vast number of men have since then been engaged in the development of the industry through different companies and different means, the principle of reproduction was embodied in the original invention of Edison which was so startling when it was first shown that it was discredited by many. The original model of the first phonograph—the first machine that talked—is in the Kensington Museum, in London. Could the great inventor ever have dreamed of what an immense and revolutionary part his little invention would play in the music of the future, when descendants from his little contrivance would be in hundreds of thousands of homes all over the world, capturing and echoing the interpretations of master musicians at will?

Mr. Edison had a strong ambition to secure records of the voice of Adelina Patti and Carlotta Patti. Un-

fortunately owing to the fact that the tinfoil of the original records stretched badly, these records were ruined after a few trials, but this served to turn Mr. Edison's attention toward music. He knew next to

broke into his well-known and contagious smile and said,

To-morrow's Music

"A great deal,—an enormous part. The present instruments of the orchestra are very crude. Take the violin for instance. Don't tell me that even the best violin cannot be improved. One of the worst things in all music is the E string on the violin. A worn E string gives me great pain. Not one in fifty is good. The funny thing about it is that a violinist will go on playing on a poor E string and not notice it. Miss Kathleen Parlow came to play for me some time ago. I told her that her E string was a bad one, and she would not believe me. I then put it under a microscope and found that it was worn square. What was the result? It produced the wrong overtones and the result was simply excruciating to my ears. I seem to be gifted with a kind of inner hearing which enables me to detect sounds and noises which the ordinary listener does not hear.

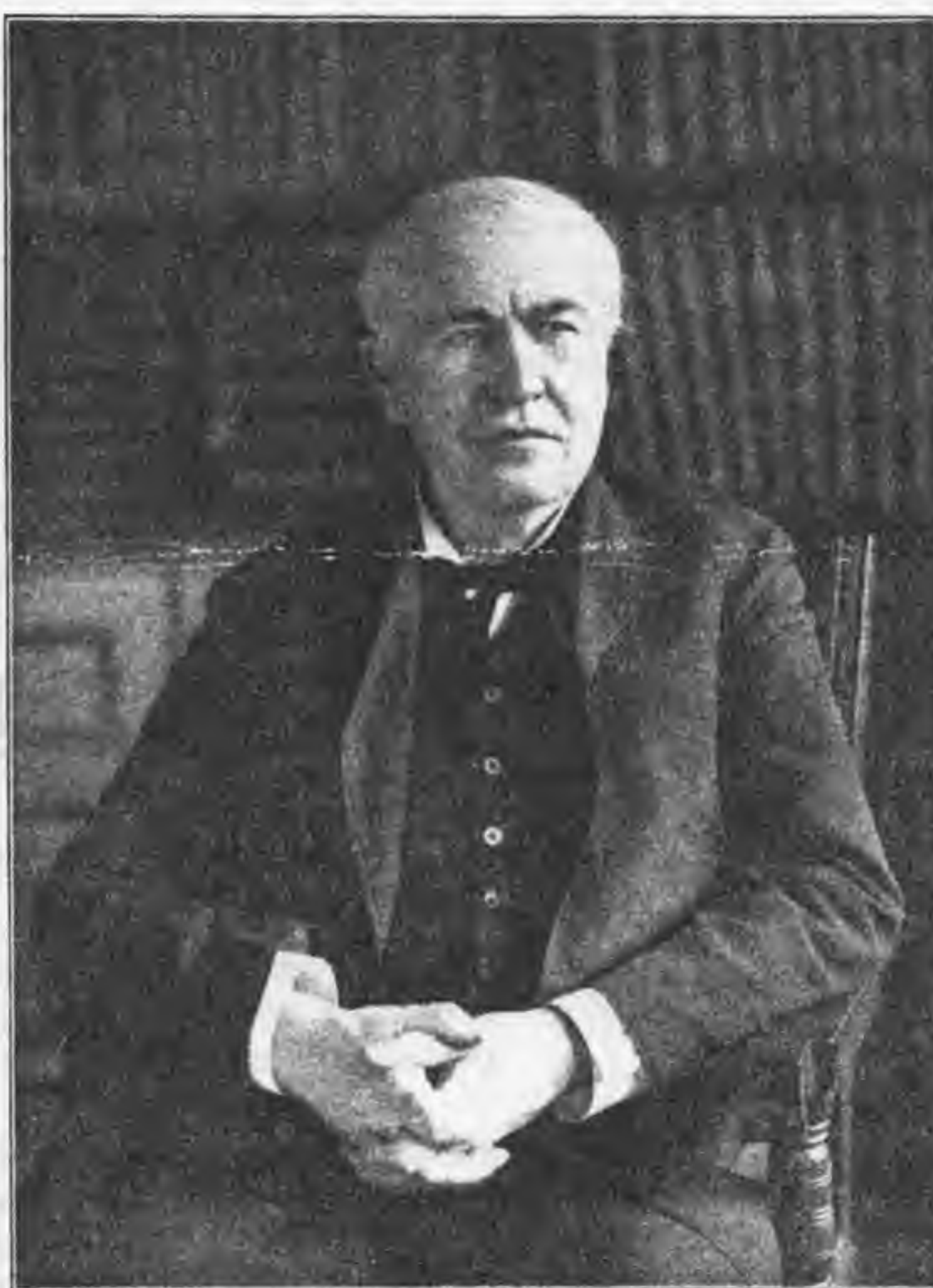
"The piano is also a defective instrument in many ways. The thump of the felt on the strings, while it gives a certain character to the tone, is often highly disagreeable. It must be done away with. Some day it will be. If you have never heard it you have not listened closely enough. It is particularly noticeable in the two upper octaves, where in many instruments it virtually drowns out the vibrations of the smaller strings or wires. The listener, of course, has been following the music and his attention is not given to the thumping sound; but it will be remedied some day. Again, the bass of the piano is out of proportion to the volume of the treble. This is remedied in the orchestra through the number of instruments. If there were as many bass viols in the orchestra as there are first violins think what the effect would be. Yet the effect in the piano is decidedly out of balance, and nobody pays very much attention to it. After a piano has been played upon for a few hours it begins to deteriorate. This is due to the hardening of the ends of the hammers. This deterioration goes on with every stroke, so that the instrument eventually takes on a metallic, 'tinny' sound, which should be remedied by picking the felts."

Mr. Edison, after commenting upon the great variation in the human sense of hearing, again referred to his own ear which has the remarkable ability to perceive many extraneous noises and discords which the ordinary ear does not notice. For instance, in listening to a clarinet he hears the noise made by the movement of the keys so plainly that it spoils the musical effect. For this reason he had special clarinets constructed for his own purposes, with noiseless mechanisms.

Where to Sit at the Opera

In speaking of orchestral and operatic performances he said:

"While I am extremely fond of opera I have been in the Metropolitan Opera House only twice in years. Very few people realize what position in the auditorium really means. If one sits on one side of the opera house he may get quite a different effect from that obtained when sitting on another side. The people who insist upon sitting down in the front rows of the orchestra have their musical impressions seriously distorted. It is odd that they do not realize this. If the



Thos A Edison

nothing of music as the musician knows it. Notation, which a man of his intellect could have mastered in a few weeks, did not interest him particularly. Consequently his viewpoint upon music has been obtained from an entirely different angle, and is of immense interest because of its originality.

THE ETUDE representative found Mr. Edison engaged in his unpretentious laboratory at Orange, New Jersey. Many a High School laboratory is apparently much more completely equipped, though the great inventor buys all the latest and best apparatus. Mr. Edison was standing at a smoke-darkened furnace, stirring some chemical compounds in little vessels. His intensity of concentration was such that he did not discover that others had entered the room for many minutes. It was with no difficulty, however, that he turned from his retorts, beakers and crucibles to discuss one of the most ethereal of arts. Asked to give his opinions upon the part that physics and mechanical instruments would play in the music of the future, he

hearer were sitting right beside the tympani player he would hear the tympani above all other instruments. The same is true of other sections of the orchestra; so that one does not begin to get the blend of sound that the composer aspired to produce, until one is some distance from the stage. To my mind the most desirable position is on the center aisle in the last row of seats, as far away from the stage as one can get.

"Don't pity the gallery god. He has the best of it at the opera. He hears the music far better than the wealthier auditors down near the stage. No sensible person in an art gallery tries to get his nose right up against the canvas in order to enjoy a great painting. How people sitting in the front seats at the opera can stand the performance I don't know. It makes me sick. It is only a badly jumbled mess of instrumental sounds."

The great inventor winked his intelligent eyes and smiled as he said:

"You know people have to put up with many strange things in music. For instance, no violinist is able to play octaves exactly in tune. I have tested many with scientific apparatus, and know just what I am talking about. Consequently, when we hear octaves played upon the violin we have to put up with many excruciating noises. But we have become accustomed to it, and have led ourselves to think that it is all right because we have never heard the real thing. That, of course, is psychological. It is physically possible to play octaves on the violin correctly, but it is not humanly possible. Many of the effects produced are perfectly horrible. The violinist in running his finger down a string to a new note must locate a spot on the string of one-thousandth of an inch. Think of that! That is, if he strikes the exact spot where the note has just the requisite number of vibrations, he has an area of microscopic dimensions in which to press the string down on the fingerboard. As one may easily imagine, his notes are only approximately correct in pitch. Here, however, we are assisted in two ways by the ear. The ear of the performer, with almost miraculous speed, detects any considerable discrepancy, and corrects it by a slight adjustment of the angle of the finger on the string. On the other hand the ear of the auditor that has not been trained to extreme acuteness is satisfied with approximately tuned intervals, and accepts them when heard upon the violin as he has been accustomed to hearing them. However, when the violinist attempts to play octaves he must move his fingers to two different places upon the strings (unless he uses an open string). It is next to impossible for him to correct faulty intonation in two notes at the same time; the result is a kind of squawking—a squawking that is hideous to many people. I wish that composers never wrote octaves for the violin. It has been possible for me to make some very interesting tests in this connection with very delicate scientific apparatus, and I find that the average fine violinist is likely to play fifteen or more vibrations, lower or higher, out of the way, in playing octaves. They anticipate Debussy in a way that they will not themselves believe."

American Voices Best

Mr. Edison showed great enthusiasm when asked to talk upon American voices and American singers.

"Of course we haven't a complete monopoly of all the great voices in the world, but the number of fine voices possessed by Americans is a continual marvel to me. I have a strong impression that the best voices in the world are right here in America. I have records of twenty-two hundred voices, and I can prove it. Taking it all in all this is overwhelmingly the land of fine voices. Europe can produce nothing in comparison with us when we consider the number. I had trained investigators working in the art centers of Europe for two years in search of beautiful voices. The result was very disappointing in comparison with the results obtained in America right at our very thresholds.

"The worst defect a voice can have is, to my mind, the tremolo. Unfortunately it is a defect which singers themselves do not seem to be able to recognize. It seems to be natural with them. In fact every voice seems to have a tremolo in some degree. When I first began to make records of noted singers a vocalist came to me and we produced a record. The tremolo came out very distinctly in the record and the singer insisted that it was due to the mechanism. A greatly improved mechanism revealed the tremolo so clearly that the singer was convinced where the fault lay and proceeded to correct it.

"A beautiful voice, without a tremolo, trained by a fine musician so that through proper accentuation, phrasing, etc., it can bring out the composer's proper meaning, is truly the finest of musical instruments. The singer to-day must have something more than a mere voice. She must have brains of a high order. American singers have splendid brains. That is one of the reasons why I like them. They have too much grey matter to let fool teachers lead them astray. Vocal teachers are often the worst of humbugs. They seek to do absolutely impossible things, and become indignant if their pupils cannot do them. I am sure that I could give very much better vocal lessons than many of them, just by using a little common sense. But don't advertise me as a vocal teacher. I have a few other things to do. Think of a basso profundo teaching a coloratura soprano how to sing a high note! It is like the elephant teaching the nightingale. The singing pupil aspiring to create a fine tone should hear the finest voices of her class and then strive to do a great deal better.

Conventional Aspects of Music

"So many of the popular conceptions upon music are wholly conventional. People like or dislike what they are told to. There is very little fresh and original thought upon the subject. The dictum of the professional musician is taken as final, until some revolutionist like Wagner throws it over. I have learned a barrellful of new things about music. I used to hear Mozart greatly lauded for his compositions. To me Mozart is one of the least melodic of the composers—that is he shows the least invention—far less to my mind than Bellini, Rossini, Donizetti and Verdi. I am not speaking about his craftsmanship but about his sense of melodic invention. Still, were I to utter this thought in the presence of the professional musician I would be rewarded with a smile of derision. They would intimate that there was something wrong with my discernment—yet they would not comment when I

told them that my favorite symphony was the incomparable Beethoven Ninth. On the other hand my favorite ballad is Kathleen Mavourneen and my favorite violin solo is the Gounod-Bach 'Ave Maria.' Great names, big reputations, mean nothing to me—it is the music itself that appeals to me.

"Popular taste in music is pretty well defined. I have had 126,000,000 records we sold charted on diagrams; and it is amazing to see how the law of average works with surprising regularity. The public likes music of a certain kind and goes on liking it year after year. On the whole, public taste is tending toward the better music and by better music I do not mean complicated or eccentric music. I cannot conceive that music like that of the extremists, such as Debussy and his followers, will ever meet with very great favor at any time in the future. It seems to me like music that anyone could make. By what art principles are such musical jumbles justified? They sound like interrupted conversations. One is just about to say something of interest when he is foolishly interrupted with some entirely different thought. Insane people blabber on in such fashion. Such a work as the Sextet from *Lucia* is a masterpiece beside much of the idiotic stuff we hear in these days as 'modern' music. It is like the cubist pictures which look as though someone had accidentally upset a pot of paint on the canvas.

"The creation of melodies is one of the most difficult things in music. I had an examination made of the themes of 2700 waltzes. In the final analysis they consisted of about 43 themes, worked over in various ways. Of all the writers, Johann Strauss proved the most inventive of all waltz composers. He had the real melodic gift. Of course I do not include Chopin in this, as his waltzes are not conventional waltzes. Chopin had a wonderful melodic gift—marvelous. Nevertheless, his 'Funeral March,' by which he is known to the most people, seems to me greatly inferior to the Beethoven funeral march. It is not improbable that Chopin received his inspiration for this work from the older Beethoven composition."

SPRING IS HERE!

That means the flea markets are just around the corner! As one of our customers put it,

"Your 'T' shirts are great! As an interested collector of old phonographs it has helped me to increase business."

If you wear one of our beautiful, bright yellow Haynes 100% cotton "Beefy-T" t-shirts to the flea markets, or carry one of our sturdy canvas totebags, we guarantee the dealers will readily identify your hobby! Each has the 1905 Edison Phonograph trade mark printed in bold black ink. The designs are screened by Vermont craftsmen using durable, washable ink.



The Shirt comes in 4 sizes: S (34-36), M (38-40), L (42-44) and XL (46-48). Keep in mind that cotton will shrink, so shirts may seem a bit large before washing. Prices: \$5.85 ea.; 2/\$11.30; 3/\$16.50.

The Bag is of sturdy canvas measuring 13½ x 15 with the design printed on both sides. \$5.50 each; 2/\$11.30. All items sent postpaid.

"I want to see a phonograph in every American home" - T. A. Edison

The New Amberola Phonograph Co.
37 Caledonia Street St. Johnsbury, VT 05819

Off The Record; or "Play That Part Again!"

"A column dedicated to those somewhat less than perfect recordings of bygone years and the noble performers who made them."

This popular column has been missing from recent issues, and we urge readers to continue making contributions for future instalments.

John Petty notes an Uncle Josh blooper on take 1 of Columbia's "Uncle Josh at a Roller Skating Rink," issued on single-sided 3503 as well as double discs A403 and A1715. Stewart says "west" for "rest" in the following context: When he has the skates strapped to his feet and he tries to show the city folks a few capers, he says, "One foot went northeast and the tuther went southwest, and I don't know where the west of me went." In the Uncle Josh Stories published by Baker Books in 1924 and on Victor 16931, the word is "rest," so John thinks he got his tongue tangled up at this point.

Reader R. J. Wakeman wonders how often record company officials got their information wrong when making up copy for the labels. He cites a 1929 Coon-Sanders Orchestra record for Victor (21939) called "Tennessee Lazy" which got labeled as "Tennessee Lady"!

George Blacker calls our attention to an infamous Victor recording from 1930 which your editor will handle as tastefully as possible! "Joe Venuti's love of practical jokes is well known, and on one occasion he pulled a beaut while an all-star band fronted by composer Hoagy Carmichael was recording the novelty song 'Barnacle Bill, the Sailor' (Victor V-38139, take 1). Joe was a member of the chorus that shared vocal honors, and on one of the refrains he sang a revisionist version of the lyrics which was not fully drowned out by the other singers who stuck to their lines. As a result, the refrain 'said Barnacle Bill, the Sailor' sounds suspiciously like 'said Barnacle Bill, the S--- head'." Your editor has a copy of this record, and feels the "revisionist lyric" which George refers to is quite audible in the refrain after the second chorus. "Said Barnacle Bill, the Sailor" is sung three times, and Joe Venuti's special treatment of it is most prominent the third time. I once played this record for someone, instructing him only to "listen carefully"; he was able to pick out the offending lyric with no difficulty. But whether or not Venuti does sing it, there's a great hot solo by Bix Beiderbecke which should not be overlooked!

It pays to play every record through to the last groove. Louis Winsch's Victor of "Suki San" (Victor 18317, take 1) has a dozen or more blank grooves after the song ends, but it isn't till the final few that one can hear a very prominent blast of a klaxon horn from a nearby automobile.

And in some cases, it pays to play a record through the blank area as well! My first experience with ghost voices came a few years ago with Edison 51054 (take C) of "Hoptown Chinatown Hop" by Kaplan's Melodists. I happened to be sitting on the floor directly in front of the Diamond Disc horn. The record came to an end, and as the Diamond Disc arm is mechanically fed, the point continued to travel over the smooth area after the last groove towards the label. All of a sudden I could hear a man singing very faintly! I wasn't able

to recognize what was being sung, but I was able to determine that my mystery voice sings a sustained G about 3/8" from the last groove. Do any readers have this phenomenon on their copies of 51054-L? If so, it can only mean that the wax blank used to record Kaplan's Melodists had previously been used to record a concert or operatic singer, but the recording was not acceptable and was shaved off for reuse - with a few traces of the original performance remaining. I might add that I cannot get this to reproduce electrically, but it's quite apparent on the acoustic Edison machine.

The second time this happened was just a few weeks ago when I was playing Blue Amberols instead of working on the GRAPHIC. This time it was "Marion" by Rachael Grant and Billy Murray (Blue Amberol 4065, take 2 indicated by two dots after "PATD"). The record ended, and the stylus continued over a number of blank grooves. Just as it reached the last one, I heard a startlingly loud voice which sounded for all the world like Cal Stewart's, though I couldn't make out what he said. The stylus continued over the blank area, and there was no doubt that I was hearing a faint trace of an Uncle Josh monologue! Towards the end I even managed to hear an Uncle Josh laugh, followed by a sentence that began "Gosh,..." and a final laugh. Again, I can only assume that the Grant-Murray duet was dubbed onto a wax blank which had been incompletely shaved, and traces of its previous life as an Uncle Josh record remained. Needless to say, I would also like to hear if other readers hear something similar on their copies.

Grey Gull

Steve Barr's Grey Gull article in the last issue drew a number of very favorable comments from our readership, along with some additional data and miscellaneous notes. First of all, we apologize to Steve and our readers for the proofreading error which appeared on page 5, first column, 1/3 of the way down. Please cross out the words "series was dropped" (line 23) so that what remains reads, "Both lateral and vertical masters shared this series."

Bill Bryant draws our attention to the fact that at least one 12" grey Gull is known to exist, although it may be the only one. It is an un-numbered personal recording dated Nov. 28, 1927, matrix 9001-C, of the Bach-Gounod "Ave Maria". It is sung by Fredericka Fry, accompanied by Margaret Sittig (violin) and Florence Wessel (piano).

Reader John Leifert writes, "I can add to the roster of musicians heard on those sides the name of Carl Kress, who takes a guitar solo on 'Emilia' (mx. 3570-A) - Radiex 1752 (as Dixie Rag Pickers -- on Van Dyke they were 'Original'!!). Tommy Dorsey is also heard on trombone. A Jazz Records amendment! It - I must say - is quite strange to hear an ultra-modern (for the time) chorded guitar solo by Kress, with the accordion chugging of Charles Magnante behind him. But it's a great side - as G. Blacker would say, 'If you ever see it - grab it!'"

Grey Gull also produced a series of 6" children's records on the "Youngster" label.

Finally, in the dating guide on page 10, Steve opined that the 31200 master series fell between Grey Gull's 3100 and 3200 due to error. This is, in fact, a late Emerson (ERL) master series which was apparently begun at 31000 when numbering reached 3999 in late 1926.

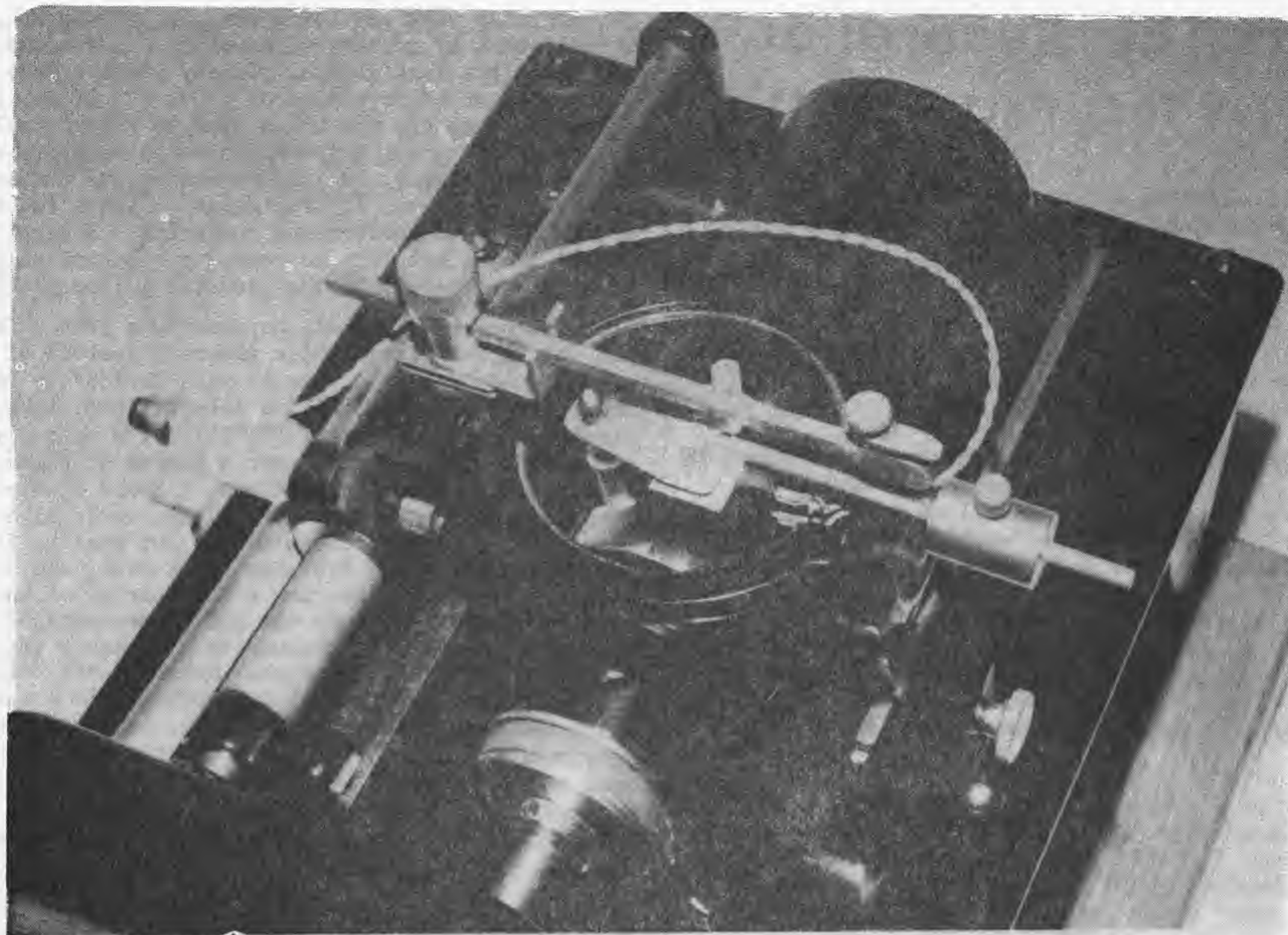
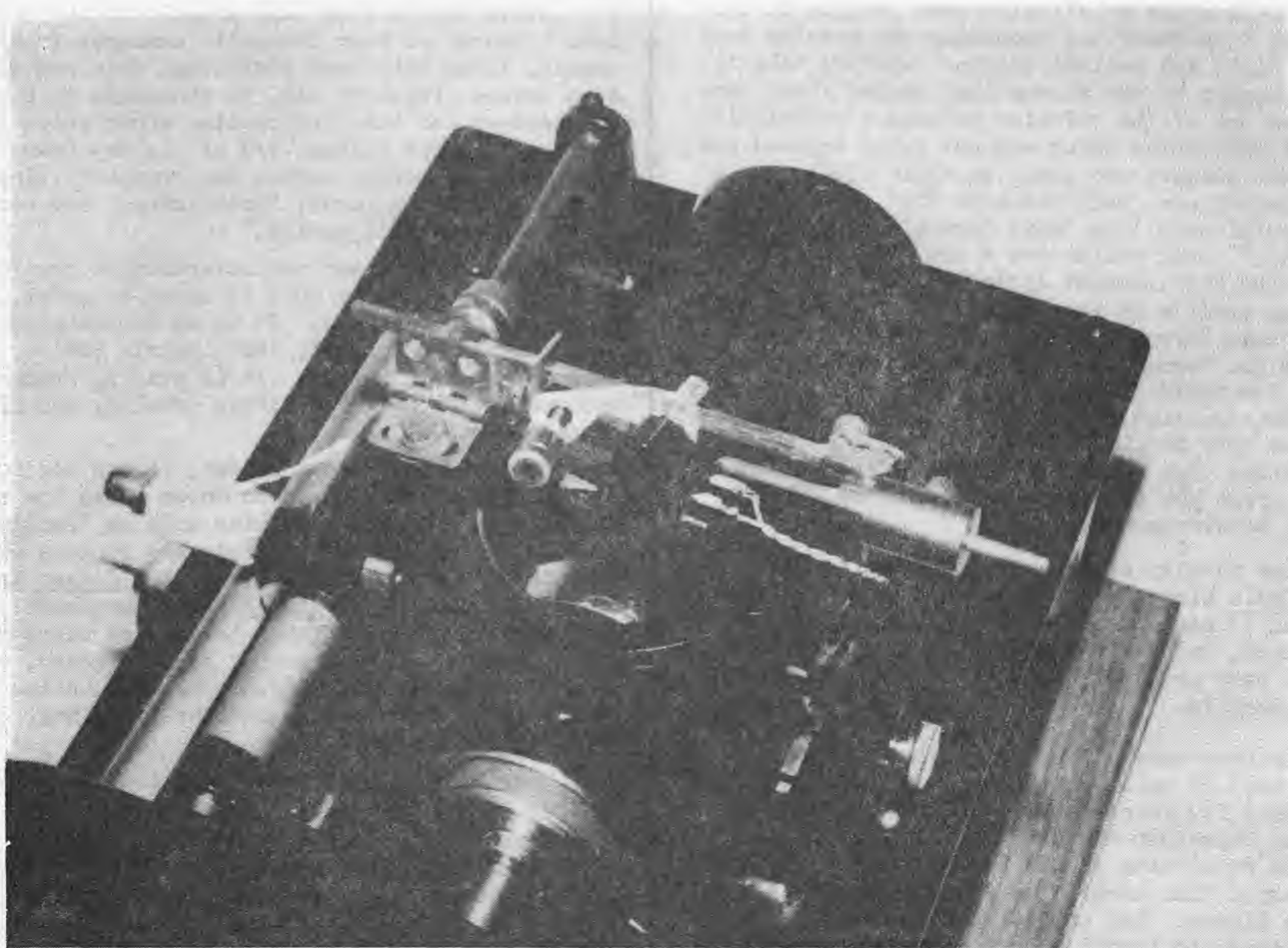


Figure 1

Figure 2



Electric Cylinder Player

by H. Custer

For some fifteen or more years I have been using an all electric player for my 2 and 4 min. cylinders. I first built a model using a combination Standard with an Ediphone drive motor installed inside the cabinet. However, the belt had to be loosened before the top could be raised to get to the motor. An "all purpose" stylus was used for playing the three types of cylinders.

I might not have decided to construct an improved model if an ardent collector didn't see the old one in operation and made up his mind he couldn't live without it. "Just name your price," he said. Thus work on model #2 got started.

The upper works consist of a Model D Standard with open end mandrel and having the large reproducer holder. Details of the cartridge assembly are shown in Fig. 1 which shows the normal playing position. A small hole was drilled in the top rear area to secure a small brass hinge which is bolted in place. The loose hinge leaf is fastened to a square opening radio binding post and to a square rod guide as shown. Both embrace a movable $1/8$ " square rod making up half of the total cartridge arm, and to which a small hinged adjustment is soldered at the front end. This has a set screw for vertical adjustment. This in turn is soldered to a $1/8$ " round rod which is soldered at the other end to a plate having two cartridge holes of proper size and spacing and to which a Shure M-44 cartridge

is attached. Over the long cartridge hold down screw extensions a thin aluminum plate is mounted and held in place with long finger tight nuts (various sizes screws and nuts come with the cartridge). At the front of this plate is located a DiscTraker sold by Discwasher, Inc. and available at electronic shops. The DiscTraker

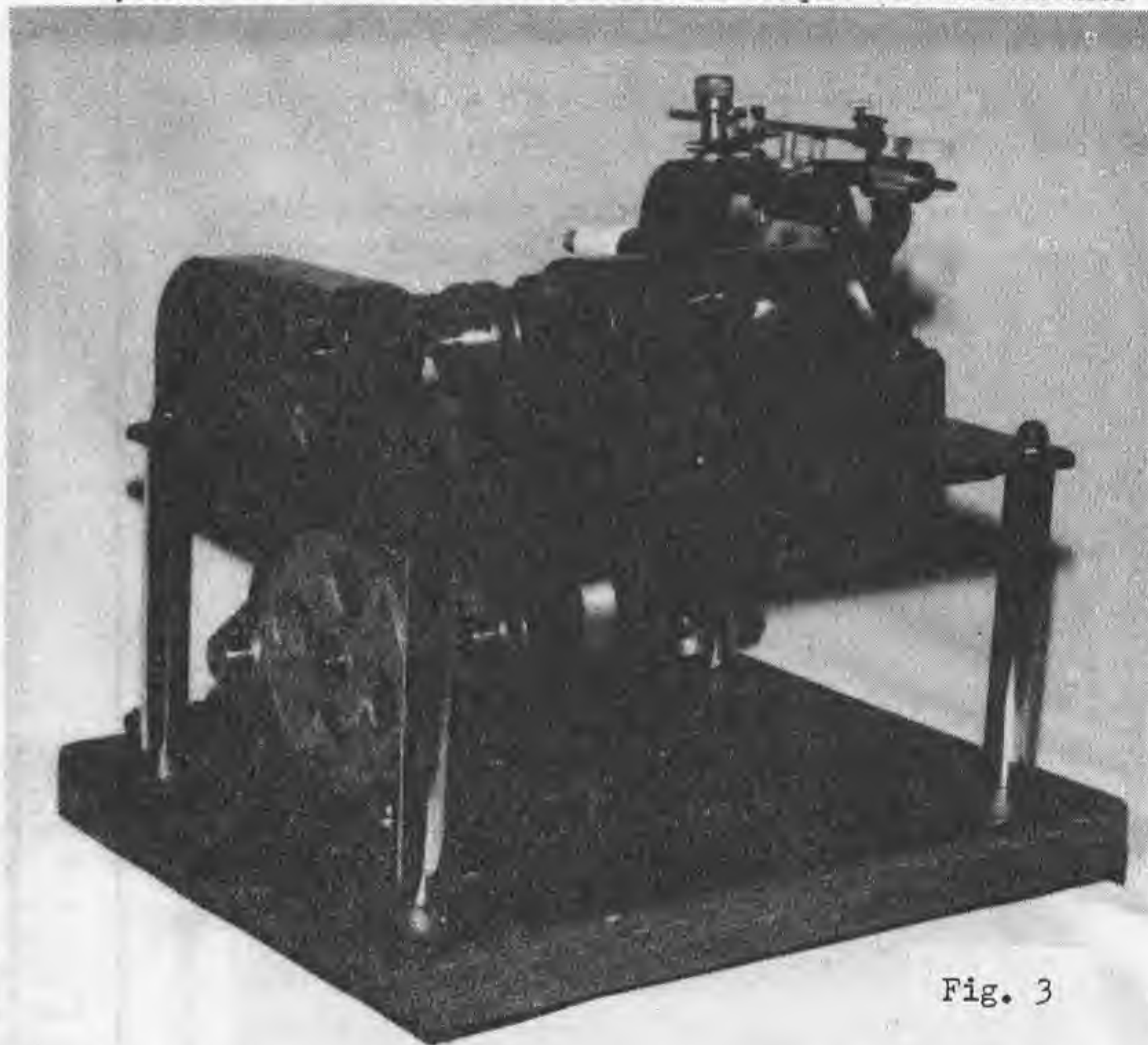


Fig. 3

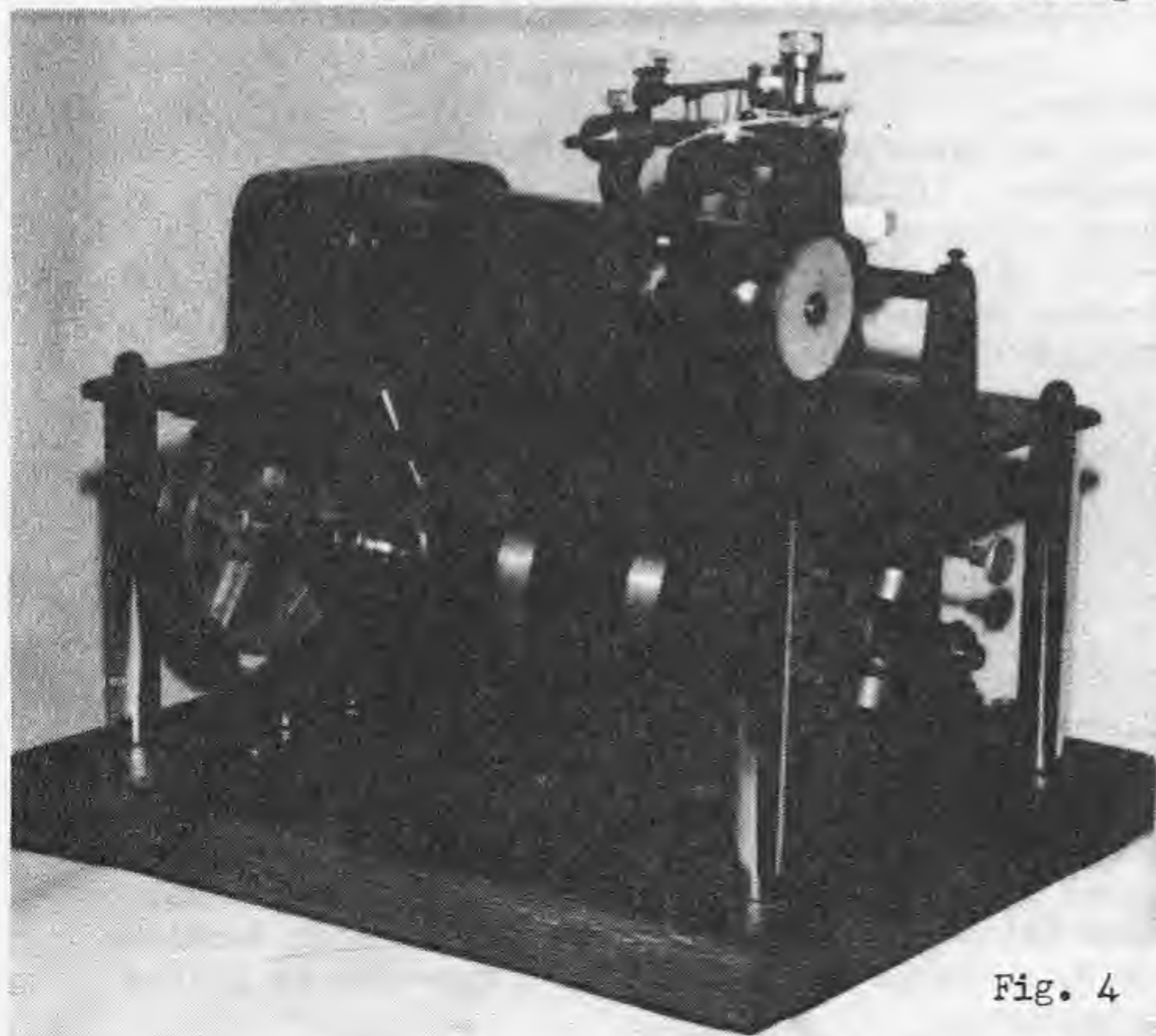


Fig. 4

is directly in front of the stylus and as close to it as possible without touching the cartridge itself. The purpose of this as intended by the manufacturer is to ride the surface of warped records and prevent stylus compression. At the front end of the $1/8$ " round rod a small movable weight having a set screw is located. This allows for proper stylus pressure on the cylinder. The purpose of the small hinge is to enable the cartridge assembly to be turned over for easy access to stylus replacement shown in Fig. 2. Of course the finger tight long nuts are loosened and the DiscTraker removed before replacement.

An insulated patch cord jack is fastened in place where the adjustment screw for the carriage tracking was located. A fine two-wire pickup lead connects this part to the cartridge itself. There are two main cartridge adjustments: the binding post square rod horizontal adjustment for moving the stylus above the approximate record center, and the vertical set screw adjustment in front for the proper stylus drop. Also, there is a micro adjustment to be had from opening and closing the binding post screw that really brings out the best sound.

Figs. 3 and 4 are frontal views. A hinged bearing

8.

having a light spring for belt tension holds the speed reduction pulley. This is made up of a large Dictaphone pulley on the outside and an Edison drive pulley the same as the original one on top. The Ediphone motor has its own original small pulley. All belts were custom made by Projector-Recorder Belt Corp., 147 Whitewater St., Box 176, Whitewater, WI 53190. They will make any size belt according to your sample and it will be of perfect construction and spliceless. Back in 1975 a pair cost me \$8.57 postpaid. For electric reproduction smooth belts are an absolute requirement.

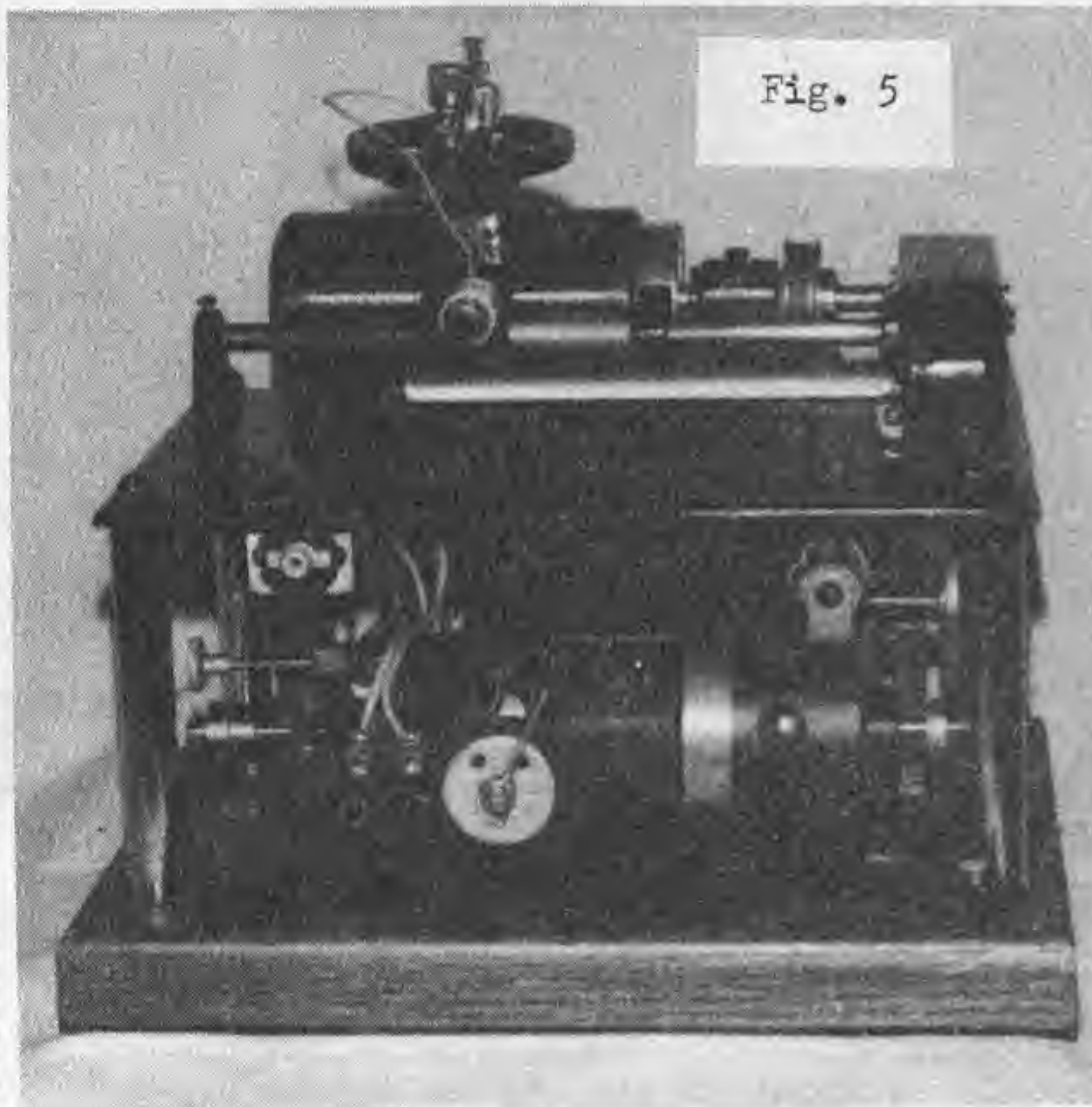
An extension for motor speed adjustment is shown in Fig. 4 and permits changing speed while machine is running. Fig. 5 is a rear view showing a power jack for attaching a line cord to the 110 VAC motor.

The bedplate is mounted via 4 3/8" long by 5/8" OD plated tubes to a thick maple cutting block. Long bolts with acorn nuts on top were used. Rubber bumpers were glued on underneath the block at the corners.

An Ediphone mercury switch with a lever in the on-off slot controls the motor operation.

Three styli are used: 2 min. sapphire, 4 min.

Fig. 5



sapphire, and 4 min. diamond. These were ordered from Expert Pickups, Ltd. (see their ad elsewhere in this issue). They will perfectly grind to Edison specs and mount on a Shure holder. They also supply with cart-ridge.

It must be understood that the sound output will depend a great deal on the condition of the cylinder. Also, if it is passed through a good pre-amp like the "Specialist." I can safely say that a good cylinder will sound every bit as good as a similar disc record of its day when played electrically.

Here at the GRAPHIC we use an awful lot of "Liquid Paper" in preparing each issue. We wonder if any readers have discovered an inexpensive substitute for this product or the thinner. Just over half an ounce of Liquid Paper now costs more than a gallon of gasoline! Actually, on a per gallon basis, Liquid Paper costs \$275.20, while the thinner is a mere \$149.33.

Victor Variations in Canada

by Martin Bryan

Final Instalment: "Fill in the Blanks"

If you had a lot of time to kill and decided to get out all of your Victor catalogues and compile a numerical listing of, say, the 45000 blue label series, you would soon discover a disappointingly large number of gaps in your efforts. Some of those blanks would be due to foreign language items which never appeared in the domestic catalogues (45043 through 45049, for example, are Arabian vocal solos!). Some of the other blank numbers were just never used -- in this country, anyway. That appears to be the case with 45060.



When I first came across the Canadian record illustrated, I assumed it was just a Canadian pressing of an equivalent U.S. issue. After all, the 45000's is a U.S. Victor series. When I took the record out of the sleeve, I noticed what appeared to be British master numbers in the wax! I now came to the conclusion that the Canadian version had been pressed from English rather than American recordings, and thought I had a real oddity. It wasn't till awhile later that I realized my record had no American counterpart!

Apparently Victor allowed the Berliner Co. in Montreal to issue double-sided Lauder records in Canada, and even allocated some 45000 numbers for this purpose. If 45080 was issued in sequence, this would have appeared before the Canadian buyer early in 1916 -- or 4 1/2 to 5 years before double-sided Lauder records became available in this country (beginning with number 45195).

Full details of this particular H.M.V. Victor record are as follows:

45080-A It's Nice When You Love a Wee Lassie
(Ah15166e)(100065)

45080-B It's Just Like Being at Home (12973e)
(100066)

The Canadians weren't given the "benefit" of the full-fledged English H.M.V. recordings, however, as these were recorded for their Zon-o-phone subsidiary, in 1912 and 1910 respectively. The 100000 numbers indicate that both sides were also issued in Canada as purple label single-sided records. It is also worth noting that neither song was ever available as an American Victor, though both both titles appeared in Edison catalogues.

Carson Robison Discography

9

part 7

Compiled by Robert D. Morritt

Pathe-Perfect

<u>mx.</u>	<u>Pathe</u>	<u>Perfect</u>
<u>Dalhart and Robison:</u>		
107162 - Just a Melody	32279	12358
107163 - When You're Far Away	32220	12299
107436 - My Blue Ridge Mountain Home	32254	12333
107528 - Goin' Home	32277	12356
107537 - My Carolina Home	32264	12343
107672 - Why Ain't I Happy at All	32281	12360
107673 - I Know There is Somebody Waiting	32290	12369
107674 - A Memory That Time Cannot Erase	32290	12369
107675 - Put My Little Shoes Away	32285	12364
107750 - Golden Slippers	32295	12374
107752 - Where We Never Grow Old (w. Hood)	32296	12375
- I Wonder If You Still Remember	32307	12386
107850 - When the Sun Goes Down Again	32323	12402
107888 - Sing On, Brother, Sing (w. Hood)	32323	12402
107967 - Oh, Susanna (w. Adelyne Hood)	32326	12405
107985 - Hear Dem Bells (w. Adelyne Hood)	32339	12409
107988 - Shine On, Harvest Moon	32330	12409
- Where Is My Mama?	32335	12414
- Mobile Bay (with Adelyne Hood)	32335	12414
108064 - That Good Old Country Town	32345	12424
108065 - Bring Me a Leaf from the Sea	32351	12430
108089 - Drifting Down the Trail of Dreams	32354	12433
108090 - In the Hills of Old Kentucky (Hood)	32351	12430
108108 - Six Feet of Earth	32350	12429
- Old Plantation Melody (w. Hood)	32359	12438

108157 - The Little Green Valley	32364	12443
108158 - There's a Whip-Poor-Will a-Calling	32369	12448
108159 - Steamboat Keep Rockin'	32364	12443
108160 - Climbing Up De Golden Stairs (Hood)	32369	12448

Carson Robison Trio:

- I Tore Up Your Picture When You Said Goodbye		12460
- The Prune Song		12465
- Down in the Cane Break		12465
- Will the Angels Play Their Harps for Me?	32411	12490
- Sinking of the Vestris	32411	12490
- His Journey's End		12517
- 'Leven Cent Cotton		12517
- Why Did I Get Married?		12553
- Left My Gal in the Mountains		12553
- The Railroad Boomer		12560
- John the Drunkard		12583
- Frankie and Johnny	32506	
- Woman Down in Memphis	32506	

Miscellaneous:

- A Picture from Life's Other Side		12375
- Where We Never Grow Old		12375
- Goin' Back to Texas	32461	
- Open Up Dem Pearly Gates	32461	

Additional recordings on the Perfect label will be found in the Plaza-ARC section.

Plaza-ARC

Dalhart & Robison:

7471 - Golden Slippers	Apex 8656, Banner 6090, Challenge 682, Conqueror 7062, Crown (Can.) 81034, Domino 0192, Domino (Can.) 21309, Homestead 16158 & 23031, Jewel 5115, Lucky Strike 24123, Microphone 22200, Minerva 922, Oriole 1020, Regal 8408, Silvertone 1526 & 21526, Starr 8656, Challenge 732
7472 - My Blue Ridge Mountain Home	Apex 8656, Banner 6086, Broadway 8036, Challenge 688, Conqueror 7062, Crown (Can.) 81172, Domino 0193, Domino (Can.) 21309, Jewel 5114, Lucky Strike 24123, Microphone 22200, Oriole 1020, Paramount 3055, Regal 8408, Silvertone 1526 & 21526, Starr 8656, Challenge 732, Sterling 281172
7524 - I Know There is Somebody Waiting	Apex 8689, Banner 6114 & 7102, Challenge 557, Conqueror 7059, Domino 0198, Jewel 5283, Oriole 1053, Regal 8430, Starr 8689
7587 - Oh Susanna (w. Adelyne Hood)	Apex 8688, Banner 6137, Broadway 8066, Challenge 559, Conqueror 7063, Crown (Can.) 81034, Domino 4068, Domino (Can.) 21346, Oriole 1083, Paramount 3075, Regal 8450, Starr 8688
7588 - When the Sun Goes Down Again	Apex 8688, Banner 2180, Conqueror 7073, Domino 0208, Domino (Can.) 21346, Jewel 5187, Oriole 1112, Regal 8470, Starr 8688
7589 - Sing On Brother, Sing (w. Hood)	Apex 8699, Banner 6138, Broadway 8066, Domino 4068, Domino (Can.) 21382, Oriole 1082, Paramount 3075, Regal 8450, Starr 8699
7590 - Shine On, Harvest Moon	Apex 8713, Banner 2181, Domino 0213, Domino (Can.) 21417, Homestead 16512, Jewel 5186, Lucky Strike 24170, Microphone 22248, Oriole 1113, Regal 8488, Starr 8713
7672 - Hear Dem Bells	Banner 2181, Domino 0201, Jewel 5786, Oriole 1113, Regal 8470
7685 - Where Is My Mama?	Banner 7020, Domino 0212, Jewel 5205, Oriole 1148, Regal 8489
7686 - Old Plantation Melody (w. Hood)	Banner 7047, Challenge 570, Domino 0212, Jewel 5229, Regal 8489 Apex 8795, Domino (Can.) 31104, Starr 8795
7742 - That Old Wooden Rocker	Banner 7074, Apex 8732, Conqueror 7061, 7175 & 7750, Domino 0216, Domino (Canadian) 21399, Jewel 5253, Lucky Strike 24190, Microphone 22268, Oriole 1166, Regal 8495 & 8551, Silvertone 1611 & 21611, Starr 8732
7773 - Sweet Elaine (with A. Hood)	Banner 7046, Conqueror 7172, Domino 02211, Jewel 5228, Oriole 1167, Regal 8508

= to be continued =

Comments, corrections, additions to: Robert D. Morritt, 694 Ladybrook Crescent, London, Ontario N6J 2C5, Canada

Obituaries

Los Angeles Times, March 29, 1982

Vaudevillian Sold 25 Million Records; More Than Caruso

Aileen Stanley, whose Victrola recordings once outsold those of Enrico Caruso, has died in Los Angeles.

She was 89 and her life was a thread that ran through the eras of storefront theaters, the early days of vaudeville and on into radio's infancy.

Born Maude Elsie Aileen Muggeridge in 1893, she was entertaining with her brother, Stanley, when she was only 5 after her mother decided that her children's singing and mimicry might provide a way out of the rooming house business Mrs. Maria Muggeridge was running in Chicago.

Vacant Stores, London Parties

For the next 50 years Miss Stanley was to be a professional entertainer, first in vacant stores where the footlights were gas and the pay \$50 a week; later at the major vaudeville houses of America and finally at private parties in London where the Prince of Wales, later to become Edward VIII, would sometimes drive her home.

And though she never managed to cross the fine line from featured radio and vaudeville performer to star status, her 215 recordings for Victor, His Master's Voice, English

Brunswick and English Decca (between 1920-36) sold 25 million copies, a record reportedly not broken until the Bing Crosby era.

Her early acoustical records were sung into a huge horn. With the advent of electrical recordings and microphones in 1926, she began making "orthophonic" discs.

Sometimes Without Rehearsal

She had a stipulation in her contract with the Keith-Albee vaudeville circuit that permitted her to return to New York after a certain time so she could make her recordings.

In the new anthology "Women in American Theatre," she recalled for an interviewer how she would perform in the theater, catch a taxi and begin to study the sheet music she was to record only a few minutes later at some nearby studio.

Sandwiched between vaudeville and recordings were three Broadway musicals: "Silks and Satins" (1920); "Pleasure Bound" (1929) and "Artists and Models of 1930."

The shows, the records and the revues always featured "The Victrola Girl" mixing sentimental songs of the day with humorous numbers. All were on the light side, a fact that



Aileen Stanley, circa 1930.

boosted her popularity as the nation went through the Depression.

Miss Stanley next turned to radio, appearing with Rudy Vallee on the "Fleischmann Hour" and with the Paul Whiteman orchestra.

On March 19 she received her final accolade, a Diamond Circle Award for performers over age 75 from Pacific Pioneer Broadcasters in Los Angeles.

She died five days later.

—BURT A. FOLKART

Cal Stewart's Last Letter to the Edison Co., Sept. 22, 1919

Apparently Cal Stewart had been asked to keep the company advised of his whereabouts while touring through the Midwest. The addresses suggest his appearances were sponsored by local phonograph dealers. GRAPHIC readers in those localities might do some digging through old newspapers in their libraries to see if there is any mention of these performances. According to Randy McNutt's book *Cal Stewart: Your Uncle Josh*, Stewart had done extensive recording for Columbia which concluded on September 7th. He then left on what was to be his last road tour, but wound up in Chicago's American Hospital on October 14th for brain tumor surgery. He died in Cook County Hospital on December 7th.

Thanks to Ron Dethlefsen for supplying us with this photocopy.

Portland Press Herald, Feb. 16, 1982

Bird man of vaudeville, Nathan Provol, 100, dies

LOS ANGELES (UPI) — Nathan Provol, a vaudevillian whistler whose bird calls put him on theater bills with George Burns, Jack Benny and Will Rogers, died last week. He was 100.

Provol first sampled fame when he was chosen as Theodore Roosevelt's personal guard and courier during the president's three-week tour of Yellowstone National Park.

The young soldier, who ran away from his home in New York to join the Army, was serving at a small fort in Yellowstone when Roosevelt visited the park.

Provol left the Army in 1909 and was discovered by a booking agent in Chicago while sitting in a delicatessen whistling bird calls without moving his lips.

He opened at the Majestic Theater making \$75 a week and was earning \$500 a week by the time he retired in the early 1930s. During his 25-year career as a whistler and ventriloquist he shared bills with such stars as Burns and Gracie Allen, Rogers, Lillian Gish and Jack Benny.

Provol, who claimed to be able to reproduce almost any bird call, said doctors once told him he had "moveable vocal chords" and said friends jokingly told him "that I could save money by eating birdseed the rest of my life."

He also did some work in recording, radio and TV before retiring to operate a bird store in Chicago with his wife, Lillie, who died in 1967.

(Nathan Provol joined the ranks of obscure Gennett artists when, in late 1922 or early 1923, he made some recordings in Richmond, Indiana. Gennett 5107 coupled his "Souvenir" with "Spring Song" & "Glow Worm." The record was labeled as "N. Provol Offers The Golden Bird—Actual Canary Solo," but the bird warblings were undoubtedly those of Mr. Provol.)

Mr. Edison has Perfected the Phonograph



This is the Instrument:

The Edison Concert Phonograph

It perfectly reproduces the human voice—just as LOUD—just as clear—just as sweet. It duplicates instrumental music with pure-toned brilliance and satisfying intensity. Used with Edison Concert Records, its reproduction is free from all mechanical noises. Only the music or the voice is heard. It is strong and vibrant enough to fill the largest auditorium. It is smooth and broad enough for the parlor.

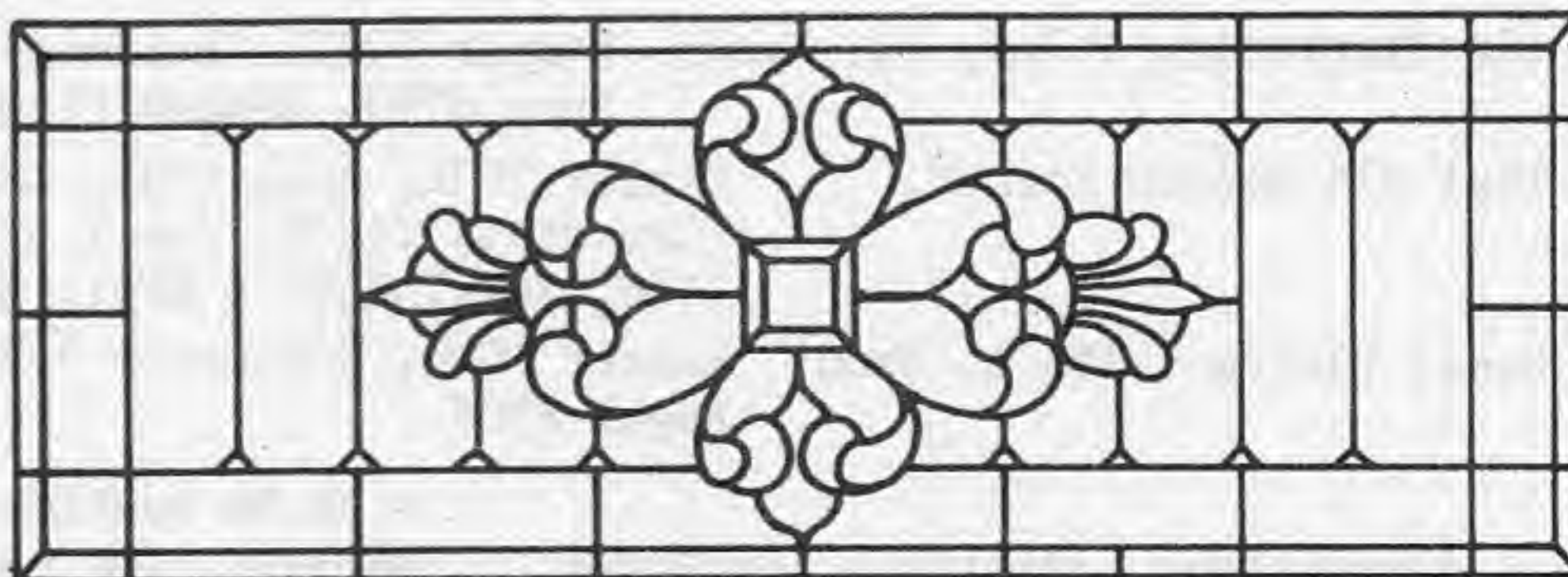
The highest type of talking machine ever before produced bears no comparison with the EDISON CONCERT PHONOGRAPH. The price is \$125.

Full particulars can be obtained from all dealers in Phonographs, or by addressing THE NATIONAL PHONOGRAPH CO., New York, asking for Concert Catalogue No. 14. Six other styles of Phonographs, including the EDISON GEM, price \$7.50.

NONE GENUINE WITHOUT THIS

TRADE MARK
Thomas A. Edison

Circa 1900 Edison advertisement furnished by R. J. Wakemar





Your Uncle Josh

CAL STEWART

AND HIS
Punkin Center Folks

EN ROUTE — September 22nd — 19

Mr Roy T Burke
Publicity Department
Thomas A Edison; Inc.
Orange; N.J.

Dear Mr Burke

Your favor of the 18th ult to hand; I have tried to comply with your request and very glad to do so. I hope the enclosed may in a small-measure be what you want; At any rate I have handled the subject to the best of my ability. Yours Truly

General Delivery.

Pittsfield

Ill.

Tuesday September the 30th 19

C/O E A Parks. Music House. Hannibal Mo. Wednesday Oct 1st.

C/O Mr M M Blackman Edison Phonograph Co 1305 Walnut Street. Kansas City Mo

Oct 2nd 3rd 4th.

C/O Knight Campbell Music Co. Pueblo Colorado. Oct 6th.

national music lovers: part 18

by DAVE COTTER

The corrections and additions still keep coming. The following data come from the collections of Bill Bryant, Fran Hildebrand and Marjorie Ogburn...

- 1089-B (5512) change "most Likely" Billy Jones to "IS" Billy Jones. We still need a Plaza release number for this item.
- 1137-A (6138) add from Banner 1606 by Franklyn Baur
- 1143 As we previously noted data from one side only, full info is thus:
- 1143-A Master Melody Makers (6317-3)
I LOVE MY BABY, MY BABY LOVES ME
- B David Harris (6347-4)
SLEEPY TIME GAL
- (6317) from Banner 1659 by Sam Lanin, vocal by Arthur Fields
- (6347) from Banner 1669 by Irving Kaufman
- 1145 add take 2 for both numbers
- 1161 previously blank, now can be told to the world as:
- 1161-A Manhattan Musicians (6653-2)
SOMEONE IS LOSIN' SUSAN
- B Master Melody Makers (3903-2)
KEEP YOUR KISSES
- (6653) from Banner 1779 by Sam Lanin's Orchestra, vocal by Irving Kaufman
- (3903) is probably the same as Emerson master 43073 by the California Melodie Syncopators on Emerson 3037.

* * * * *

LATEST SONG AND DANCE SERIES

(Label design: red shield on gold background)
(1162 through 1169)

- 1162 Joseph Elliott (no visible master)
BECAUSE I LOVE YOU
David Harris (3935-1)
MAYBE MIL
- 1163 N.M.L. Dance Orchestra (3955-1)
BLACK BOTTOM
?
?
- 1164 Master Melody Makers (no visible master)
THIS IS MY LUCKY DAY
Music Lovers Dance Orchestra (3052-B)
ROSITA
- 1165 Manhattan Musicians (6629-2)
BREEZIN' ALONG WITH THE BREEZE (with vocal)
Master Melody Makers (6381-2)
BABY FACE (with vocal)
(note: This is the earliest NML noted to date that claims to be electrically recorded. However, this notation might begin with no. 1162.)
- 1166 N.M.L. Dance Orchestra (6671-1)
LOOKING AT THE WORLD THROUGH ROSE COLORED GLASSES (with vocal)
N.M.L. Dance Orchestra (6586-3)
CHERIE, I LOVE YOU (with vocal)

- 1167 Manhattan Musicians (3976-2)
I'M ON MY WAY HOME (with vocal)
Jos. Elliott and Sam'l Spencer (3939-2)
ME TOO
- 1168 Music Lovers Dance Orchestra (6777-5)
MARY LOU (with vocal)
Fred Smith (6711-2)
WHERE DID YOU GET THOSE EYES (Banjo with vocal)
- 1169 Master Melody Makers (3969-1)
JUST A BIRD'S-EYE VIEW OF MY OLD KENTUCKY HOME (with vocal)
Mamie Brown (3970-2)
I JUST WANT TO BE KNOWN AS SUSIE'S FELLER (with piano acc.)

* * * * *

--- MATRIX NOTES ---

- 1162 ("Because I Love You") This might be Plaza mx. 6766 by Irving Kaufman from Banner 1823; or it could be by Charles Hart from Bell 447. Does anyone recognize the singer?
- 1163 (3955) by Pennsylvania Syncopators from Emerson 3060
- 1164 ("This is My Lucky Day") This could be "Lucky Day" from Clover 1750
- 1164 (3052-B) from Emerson 3052 by Pennsylvania Syncopators, master no. 3931
- 1165 (6629) from Banner 1778 by Missouri Jazz Band (Adrian Schubert's Orchestra, vocal by Irving Kaufman)
- 1165 (6381) according to George Blacker..."6381 SHOULD be 'That Certain Feeling,' issued as by the Continental Dance Orchestra. This does indeed play 'Baby Face,' and it sounds like the Buffalodians, with Harold Arlen as band vocalist and pianist. However, the master number of that side is given both in the master sheets and two discographies as 6648. The only sensible explanation I can come up with is that somebody stamped the wrong master number on the metal part sent to NML (assuming they had a pressing facility of their own!)."
- 1166 (6671) from Banner 1798 by Imperial Dance Orchestra (Adrian Schubert's Orchestra, vocal by Irving Kaufman).
- 1166 (6586) from Regal 8073 by Adrian Schubert's Salon Orchestra, vocal by Irving Kaufman.
- 1167 (3976) on Clover 1752?
- 1167 (3939) on Clover 1733 as the Topnotchers? (Or is Clover 1733 a dance version?)
- 1168 (6777) from Banner 1837 by Lou Gold's Dance Orchestra, vocal by Irving Kaufman
- 1168 (6711) from Banner 1822 by Eddie Peabody (banjo and vocal)
- 1169 (3970) from Clover 1769 by Gertrude Dwyer

It should also be noted that beginning with this series, NML returned to putting full-fledged popular songs on both sides of most of the issues, rather than

(cont. page 14)

HERE & THERE

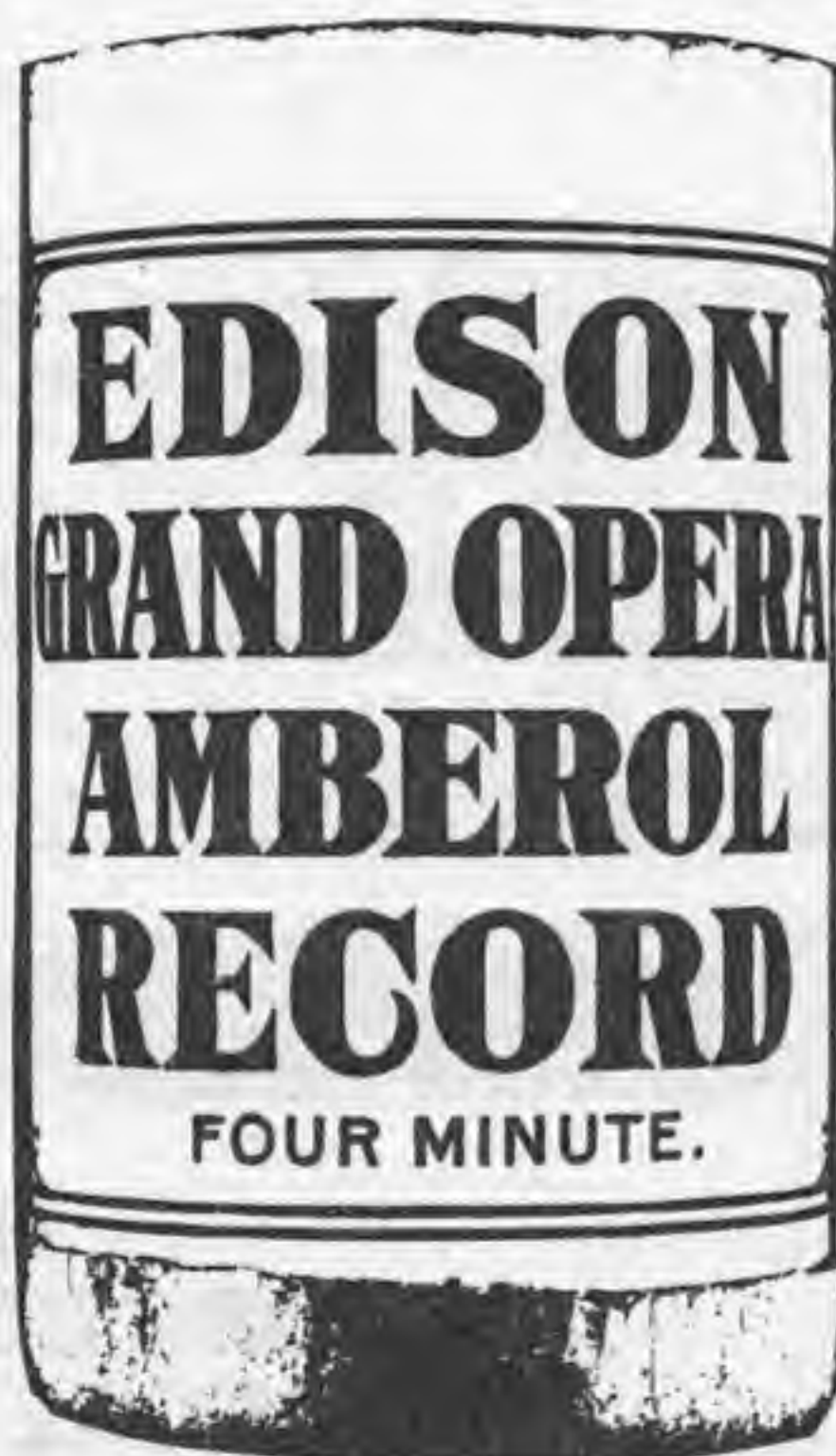
The little article from a 1930 issue of Variety regarding the Jolson Recording Co. which we printed in our last issue made the heart of at least one reader skip a beat or two. He called to ask if anyone has ever turned up one of the discs, but it was our opinion that the company folded before going into production. However, nothing is impossible, so we ask our readers (especially those on the West Coast) to let us know if any Jolson Records, or test pressings, have ever surfaced.

George Blacker passes on the following helpful hint. "I have found that the red polyethylene Coca-Cola cartons (sometimes called "shells") make good storage containers for cylinders. Each of them will hold 28 records at a minimum in 7 staggered rows of 4, or 4 large "Concert" records plus a few standard-size ones squeezed in. As I see it, the main advantage of them is that they can be stacked if necessary, without worrying about a weight load on the records, as the boxes themselves will bear the weight. I allude here to the boxes used for 500 milliliter six-packs, which do not have molded-in dividers in them. I bought a number of them from Coke through the manager of the local Stop & Shop for \$1.60 apiece."

In our last issue we illustrated the cylinder record box at the right, asking if any of our readers could identify its purpose. We heard from two collectors who have similar specimens, and it now seems that this box was a sort of "slipcase" for the first 4-minute Grand Opera records. R. J. Wakeman has one for record number B159 by Leo Slezak. It is identical to the one we showed, except that on the back is pasted the same circular warning showing patents which is sometimes found on the bottom of Amberol boxes. The lid is simply stamped with the catalogue number. Wendell Moore has one for B157, also by Slezak. In both cases, the inner box is of morocco grained maroon paper with gold lettering.

The Edison Phonograph Monthly for November, 1909 says of the new Grand Opera Amberol Records, "They will be put up in a new style carton, which will be covered with a maroon-colored, pebble-finished paper and lettered in gold with the word 'Edison' only. This carton will be shipped in a strawboard container, which will be thrown away after it has served its purpose of protecting the carton till it reaches the retail buyer." Note that the statement informs us that this outer box gave extra protection for the inner box—not the fragile wax record it contained! As the thin box is quite rare, it would seem that the majority of them did indeed get thrown away. We speculate that this practice was discontinued when the Grand Opera boxes were switched from maroon to dark blue.

Wendell, by the way, is publisher of the excellent series of reprints of The Edison Phonograph Monthly. Each volume is handsomely bound, and the series is high-



ly recommended by the GRAPHIC. Wendell's ad can be found elsewhere in this issue.



James Constantian inquires about an unusual record he has with the "Remington" label. The record is unnumbered with a blue label and gold lettering. The two songs are "Little Mother of Mine" and "The Bando-lero," sung by Wm. G. Carroll, matrices 161a and 162. We believe this to be an example of the first label produced by the Starr Piano Co., predating their Starr and Gennett records. Starr began pressing records using the equipment and masters they acquired from Phono-Cut of Boston, Mass. As such, Jim's Remington would be vertically cut.

Ron Dethlefsen is asking for assistance in researching a peculiar variation on the title end of Blue Amberols. Where most records say "PATD" or "PAT'D" after the Edison signature, a few have turned up with "MADE IN U.S.A." instead. So far, the following numbers have appeared with this notation: 4452, 4460, 4464, 4468 & 4470. Ron asks if GRAPHIC readers would check their collections and let him know the following details: 1.) Any record numbers with this notation; 2.) How it is written — "MADE" U.S.A. or MADE IN U.S.A. 3.) Any of the above numbers or neighboring 4400's without "Made in U.S.A."; 4.) Any theories you have as to why this notation was used. Write him at 3605 Christmas Tree Lane, Bakersfield, CA 93306.

And finally, while the GRAPHIC is devoted to the pre-1935 era, the following Big Band item came our way recently, and we thought it interesting enough to pass on to our readers. Anyone who wishes to respond can contact Don Wood directly at 3 Ned Drive, Matawan, NJ 07747.

"I have just discovered that a recording in my collection could be one of the rarer things done on a major label by a well known artist. I will list the recording, and then relate what my research has turned up regarding it:

Columbia 38204 (Canadian Columbia C-1101)
 "Thanks for You" (mx. HCO 2777-1A, recorded
 Nov. 7, 1947 in Hollywood)
 "Chillicothe, Ohio" (mx. HCO 3086, recorded
 Dec. 30, 1947 in Hollywood)
 both sides by Les Brown and His Orchestra

"As a big band buff and collector, I have everything ever done commercially by the Band of Renown, from the 1936 Decca session with the Duke Blue Devils right up to today's direct mastered super sound issues...also the record listed above. I thought it was strange that several well-researched discographies on Brown did not show these 1947 recordings...not even the matrix numbers! A call to Mr. Mike Brooks at CBS Records in New York confirmed that the sides were cut with the matrix numbers I had supplied. Mr. Brooks related that for some unknown reason after release number 38204 had been assigned, Columbia decided not to release the record...and they did not! A look at Columbia's master lists shows 38204 as not used.

"At this point I should bring out the fact that Columbia released simultaneously through their Canadian outlet. This went on from about 1946 to 1950. The Canadian issue of these Brown takes was briefly issued on Columbia C-1101. It is one of these pressings that I am in possession of. I have had it for better than 30 years! I was about 17 years old at the time and a relative who was going to Canada for a vacation in 1948 picked it up for me (As I remember, the record shop

artist books back then did show the Canadian issue.). The person told me she went into seven or eight shops in Montreal before she located the last pressing in one shop! I have never seen another copy, never saw it listed in any auction sale, or know of no other collector of Les Brown or big bands in general who has the sides...many doubted it existed, my copy notwithstanding!

"To make things more interesting, Mr. Brooks told me that his records show no Canadian issue! He theorizes that in the time between assigning the parent label number 38204 and the time Columbia decided not to issue, a set of stampers was dispatched to the Canadian plant and some pressings got out before Columbia called a halt. How many pressings got out? Mr. Brooks stated that very few (relatively) Canadian pressings were made as a rule. Most dealers have never seen a Canadian Columbia issue. Mr. Brooks felt the Les Brown record being discussed here could be the biggest rare find in the last forty years! It has no collectors value right now because it 'does not exist.'

"My question: How do I put a value on this record? Does it have any value? Any help on this would be welcome. At any rate, it has been quite an experience as a collector to have a rare record of my all-time favorite band!"

CLUB & SOCIETY NEWS

Members of the New England Society for the Preservation of Recorded Sound recently braved a spring snow storm to attend a meeting at Fred Goldrup's in Lewiston, Maine. The highlight of the meeting was Fred's own version of the old tv game "What's My Line." Each member became a pioneer recording artist and the others had to guess the identity by asking "yes" or "no" questions. It proved to be a great challenge for all those present.

The Country Music Foundation in Nashville recently hosted the annual meeting of the International Association of Jazz Record Collectors. As the clear, crisp voice of Jimmie Rodgers sang "Yo-de-lay-dee-who" from "Blue Yodel No. 9" (Victor 23580), the group savored every jazz note played in the background by instrumentalist Louis Armstrong.

Actually, country music was somewhat influenced by jazz and the Library and Media Center of the Country Music Foundation houses materials in the jazz style, as well as many other styles related to country music. The jazz group, consisting of jazz lovers whose professions range from bank presidents to postal clerks, meet annually to share information and to discuss records. Members have traveled from as far as London, England with the linking element being their love for jazz music. Membership in the IAJRC includes subscription to their quarterly magazine.

In celebration of its sixteenth year as a fully functioning organization, the Association for Recorded Sound Collections is holding its annual meeting and conference at Syracuse University, the site of the founding conference of the association in 1966. To officially commemorate that event, and with an eye toward the future and a bow to history, the opening session on Thursday, May 20 will be an extended oral history pro-

gram with five of the original founders (including Walter Welch, co-author of From Tinfoil to Stereo).

The sessions to follow in the next three and a half days should appeal to a wide audience among ARSC members as well as to non-members who are invited to register and participate. They include examinations of the careers and works of composers Alec Wilder and Igor Stravinsky, performers Lotte Lenya, Bert Williams and Frank Sinatra, and Metropolitan Opera Librarian Lionel Mapleson, whose famous cylinders have been finally preserved and catalogued for posterity.

There will also be sessions on jazz recordings, standards for record reviewing, discography techniques, and new developments in preserving and restoring sound on record. Ray Wile is expected to give a talk entitled "Launching the Gramophone in America, 1890-1896." Tours of the new Audio Archives and Laboratory at Syracuse University will also be given.

The registration fee for the four day conference is a modest \$20, and housing can be arranged at the time of registration. For further information about the program, contact J. Peter Bergman, 18 Thompson St., New York, NY 10013 (212) 966-0038; for information about Syracuse, contact William Storm at the Audio Archives c/o Bird Library, Syracuse University, Syracuse, NY 13210.

(cont. from page 12)

a popular song of the day on one side and a non-copyrighted one on the back.

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As usual, any comments or additions or corrections are most welcomed. We are currently seeking any data on the following NML releases... 1088, 1121, 1144, 1148, 1149, 1151, 1163, 1174, 1175, 1178, 1180, 1181, 1184, 1187, 1188, 1192, 1197 thru 1203, 1205 thru 1211, 1213, 1214, 1219. Any details (no matter how slight) are needed...and don't forget to pass along any New Phonic data you have...just send to Dave Cotter, 1111 $\frac{1}{2}$ Mission St., Santa Cruz, CA 95060.

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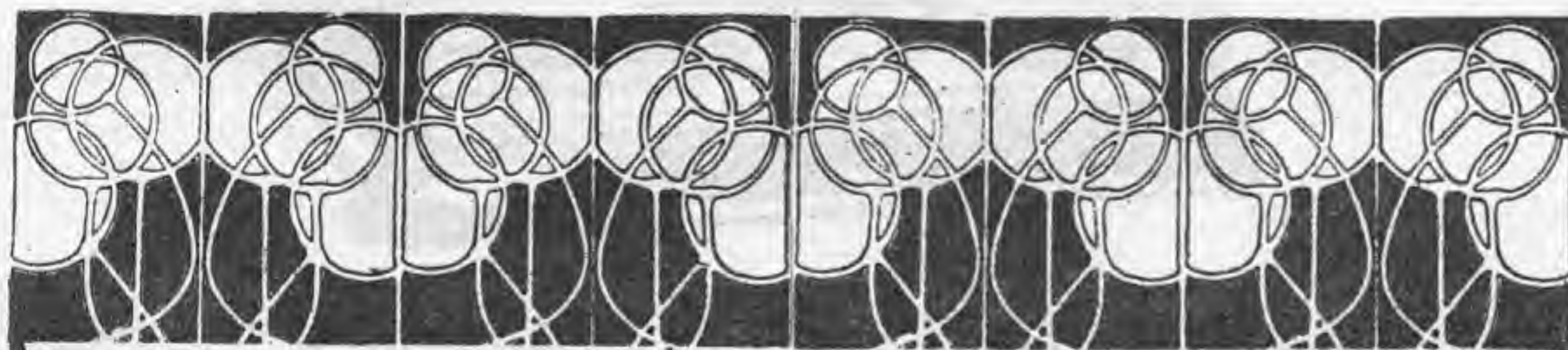
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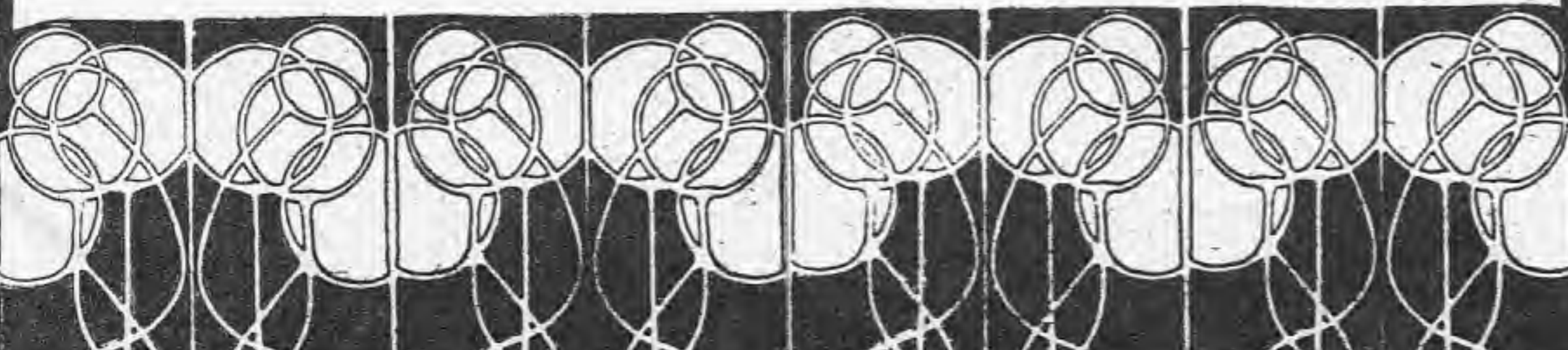
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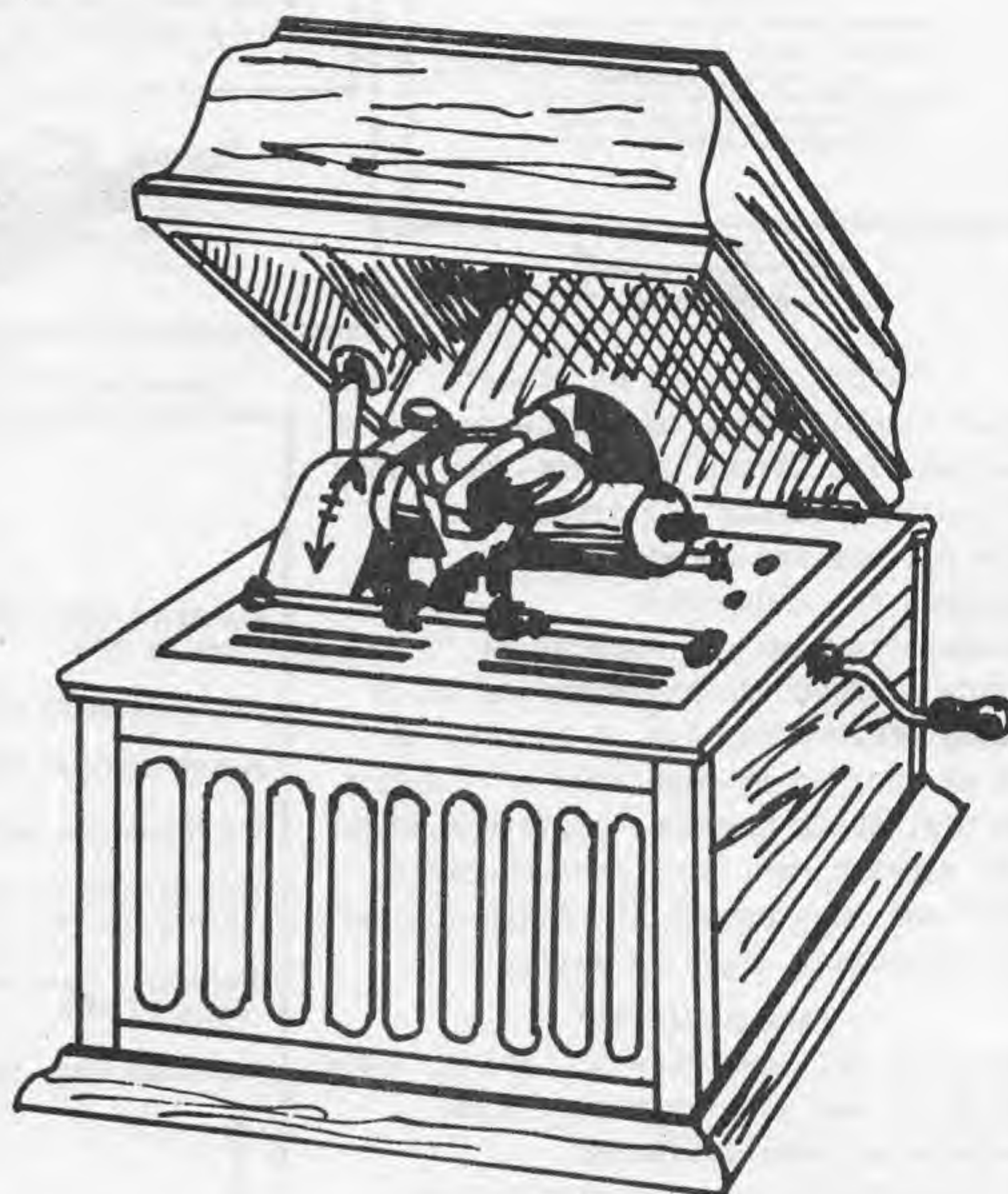


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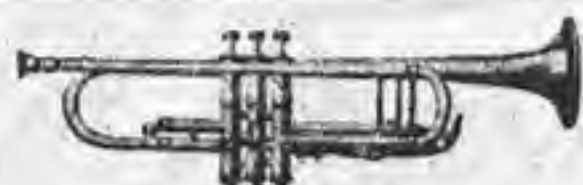
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